

Musicks Hand-maid:

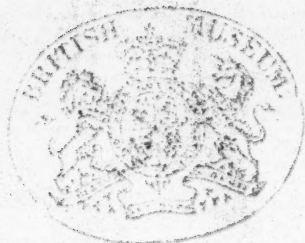
New *LESSONS* and *INSTRUCTIONS*
FOR THE
Virginals or *Harpsychord*.



Gui: Vaughan Sculp:

London, Printed for J. Playford, and are sold at his Shop near the Temple-Church. 1678.

49.
4 19
4.





THE PREFACE.

IT has ever been my opinion, that if a Man made any discovery, by which an Art or Science might be learnt with less expence of Time and Travel, he was obliged in common Duty to communicate the knowledge thereof to others. This Maxim has not been my opinion only, but my practice; in setting forth (to the best of my skill) those plain Grounds and Principles of the Theory of Musick, the right knowledge of which is a sure Guide to the Practice, both of Vocal and Instrumental Musick; it being acknowledged by all, to be very necessary to study the Theoretick before they enter on the Practick Part.

Many of those that bought of the former Impression of Musicks Hand-maid, were not well satisfied, (especially such who dwelt in the Country remote from an able Master) because she brought not with her some Rules and Directions for playing those Lessons contained therein; which Lessons are so composed, that the Treble-Violin may play the Tune along with the Virginal. For the satisfaction of the aforesaid persons, and likewise for the ease of such Teachers, who account it too much pains to write down all that is necessary for their Scholars, I have in this new Edition adventured to publish the following Instructions; which that they may prove beneficial to all Ingenious and Industrious Persons is the hearty desire of

Instructions for the Virginal and Harpsichord.

The *Virginals* according to the ancient Standard were made to contain 29 Keys, but of later times they add to that number both above and below. On these 29 Keys, it is chiefly necessary to learn the Scale of Musick, called the *Gamut*; for the more plain and easie understanding whereof, I have contrived the foregoing Example, where a direct Line goes from each Key to its respective Name on the *Gamut*, and from thence another Line directs to the place of each Note, as they are usually prickt on the several Lines and in their Spaces. For the better help to your Memory, you may mark every Key with one of the first seven Letters in the Alphabet according to your *Gamut*, as in the Example.

The inward or half Keys, placed between those before-mentioned, whereof there are 19, which are usually colour'd black, express half Notes, which are called the *Flats* and the *Sharps* proper to every Key; for Example, if a Sharp (which is thus marked \sharp) be put before the Note in *Gamut* on the Rule, then the half black Key above it is its place; so likewise if a Flat (which is thus marked *b*) be put before *A* in Space, then its place is on the half black Key below it; so that the same black Key, which is *Gamut* sharp, is *A* flat; the Sharp making *Gamut* half a Tone or Sound higher, and the Flat making *A* half a Tone lower. The like in all other Keys; so that observing this Rule, you will soon be perfect in their knowledge.

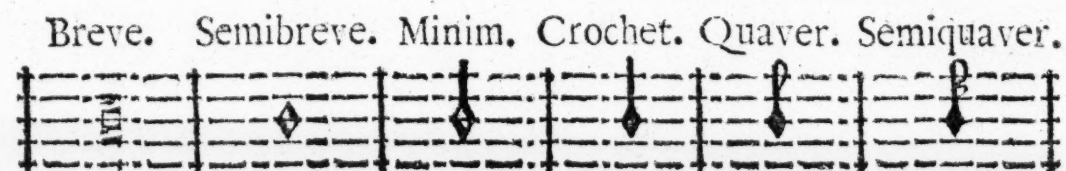
The Manner of Pricking Tunes for the *Harpsichord* is as before-mentioned on two Course of Rules; for Example, the first Lesson called a *Preludium* is so prickt, the upper Course containing the Notes expressed by the right hand, and the lower such as are to be expressed by the left; on the right hand Course upon the third Line is placed this Character C , which is called the *Treble Cliff* or *G sol re ut*; on the left hand Course on the fourth Line stands this Mark F , which is called the *Bass Cliff* or *F fa ut*. These two Cliffs are constantly placed on those Lines; and are as a Standard from which all Notes are reckoned, either on the Rules or in the Spaces. In the upper Course, the first Note is on the same Line with the Cliff, and is called *G sol re ut*; the second Note is in the Space above it, and is called *A la mi re*; the third, is *B fa b mi*, on the Rule; the fourth, *C sol fa*, in Space; and so the rest ascending are reckoned, according to the *Gamut*: The like

Instructions for the Virginal and Harpsichord.

like also if there be Notes descending. In this manner the Notes placed in the *Bass*, or left hand Course are also reckoned on Rule and in Space, either above the Cliff ascending, or below it descending, as the Scale or *Gamut* directs.

When the Compass of Notes in the *Treble* extends beyond the Six Lines, it is usual to add a Line, sometimes two, for the placing such Notes; also the same is done in the *Bass*, when Notes descend below *Gamut*. These additional Lines are called *Leger Lines*; and what Notes are on those Lines, or in the Spaces, of the *Treble*, are called *Notes in Alt*, and are marked in the *Gamut* with double Letters, as *GG, AA, BB, CC*. The same Rule is also observed in the *Bass*, where Notes below *Gamut*, which is on the first Line, are called double *FF fa ut*, double *EE la mi*, double *DD sol re*, double *CC fa ut*, and are marked with double Letters.

The Notes and their Names.

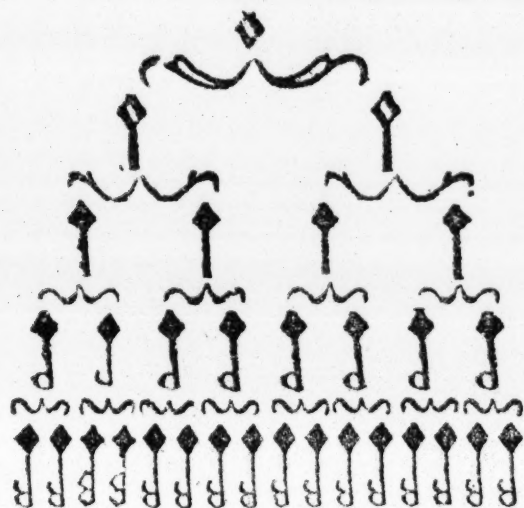


The *Semibreve* is the Standard or Measure-Note, the four that follow it are Notes of Diminution, and are reckoned by their proportion to the *Semibreve*. For the better understanding hereof, one ingeniously taught his Scholars their Quantities, by comparing them to Money; the chief Note or *Semibreve* to a Groat, the *Minim* to a Two-pence, the *Crochet* to a Penny, the *Quaver* to an Half-penny, and the *Semiquaver* to a Farthing; so that a small Accomptant may soon reckon how many Pence, Half-pence, or Farthings, amount to this Groat: And by the same Rule, reckon how many *Minims*, *Crotchets*, *Quavers*, or *Semiquavers*, amount to one *Semibreve*. The *Semibreve* in Singing or Playing being the certain Time-Note, is usually measured by a certain Motion of the Hand or Foot up and down, according to the quantity of the several Notes it is divided into. If it be *Common Time*, it is two *Minims* to a *Semibreve*, two *Crotchets* to a *Minim*, &c. but if it be *Triple Time*, it is three *Crotchets* to a *Prickt Minim*, two *Quavers* to a *Crochet*, &c.

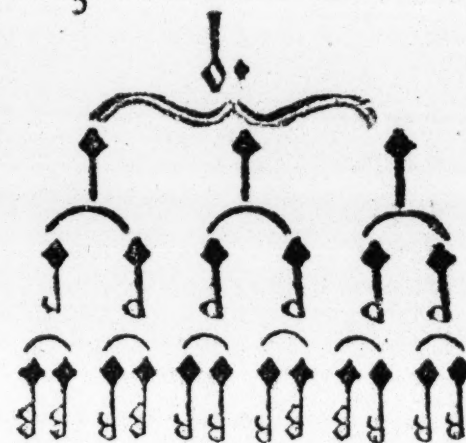
The

Instructions for the Virginal and Harpsichord.

The *Common Time* is multiplied by Two, and the *Mood* is thus marked C



The *Triple Time* is measured by a *Minim* with a Prick after it, which Prick is half a *Minim*, so the Time is by three *Crotchets*; and the *Mood* is thus marked C ₃



When a Note has a Prick joyned to it, thus, $\text{C} \cdot \text{C} \cdot \text{C} \cdot \text{C}$ that Note is augmented in quantity half so much as it was before, that *Semibreve* being then three *Minims*, that *Minim* three *Crotchets*, that *Crochet* three *Quavers*, &c.

In these Lessons for the *Virginals*, many *Quavers* and *Semiquavers* are tyed together by a Dash continued quite thorough them; but it is done only for conveniency and benefit of the sight, and makes no alteration in the Time.

Thus having briefly set down these plain and useful Instructions, for such as learn on the *Virginal* or *Harpsichord*, I doubt not but by putting them in practice, and a little assistance from an able Master, they may in a short time learn to play all these Lessons by Book; which is the most hearty desire of,

Your Well-wisher,

J. P.

MUSICK BOOKS lately Printed and Sold by JOHN PLAYFORD.

THe Dancing-Master, containing Rules for Dancing Country-Dances, with the Tunes over each Dance for the Treble-Violin. Bound 2s. 6 d.

Musicks Recreation on the Viol Lyra-way, containing choice Lessons for the lone Lyra-Viol, with Instructions for Beginners; newly Reprinted with large Additions. 2 s. 6 d.

Apollo's Banquet for the Treble-Violin, set forth in new Theatre Tunes, Ayres, Corants, &c. to which is added the Tunes of the new French-Dances; also Rules and Directions for Practitioners on the Treble-Violin. 1 s. 6 d.

Musicks-Solace, containing Lessons and Instructions for the Cithren; newly Printed in a more easie method than it was formerly. Bound 1 s. 6 d.

An Introduction to the Skill of Musick, by J. Playford, both Vocal and Instrumental; newly Reprinted and Enlarged, with Directions for the performing Cathedral Service, price Bound 2 s.

Psalms and Hymns to the Common Tunes used in Parish Churches, Composed in Four Parts, in Folio; a Book far more useful than that of Mr. Ravenscrofts. formerly published, price Bound 4 s.

The whole Book of Psalms, in a small Volume, with the Tunes to every Psalm, Composed in 3 Parts, Cantus, Medius, and Bassus; a Book very useful to all that Love Divine Musick, and desire to learn, price bound 3 s.

Choice Songs and Ayres for one Voice to Sing to a Theorbo-Lute or Bass-Viol, being most of the newest Songs sung at Court, and at the Publick Theaters. Composed by several Gentlemen of His Majesties Musick, and others, price 2 s. 6 d.

Lessons for the Bass-Viol on the Common Tuning, and many other new Tunings; containing Almans, Corants, Sarabands, Figg Almans, in all the usual Keys of the Scale of Musick; together with a Thorough-Bass. Composed by John Mols.

An Antidote against Melancholly, compounded of merry Ballads and Songs. Bound 2 s.

The Cabinet of Mirth, containing merry Tales, Fests, and Bulls, being the Second Part of the Antidote against Melancholly, Bound 1 s.

Lessons for the Virginals.

1

Preludium

The musical score for the Preludium consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of ascending and descending sixteenth-note runs, followed by a sequence of chords. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of chords, followed by a series of ascending and descending sixteenth-note runs, and ends with a final chord.

2

The Canaries on the Hay

The musical score for 'The Canaries on the Hay' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth-note runs, followed by a series of chords. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth-note runs, followed by a series of chords. The piece ends with a final chord.

A

Lessons for the Dignities

3

An Ayre-

The musical score is written on two systems of staves. The first system consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a series of eighth and sixteenth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). The harmonic line is written in a series of eighth and sixteenth notes. The second system continues the melody and harmony, ending with a double bar line and a repeat sign.

4
C
3

Lessons for the Virginals

4

C

31

Corant

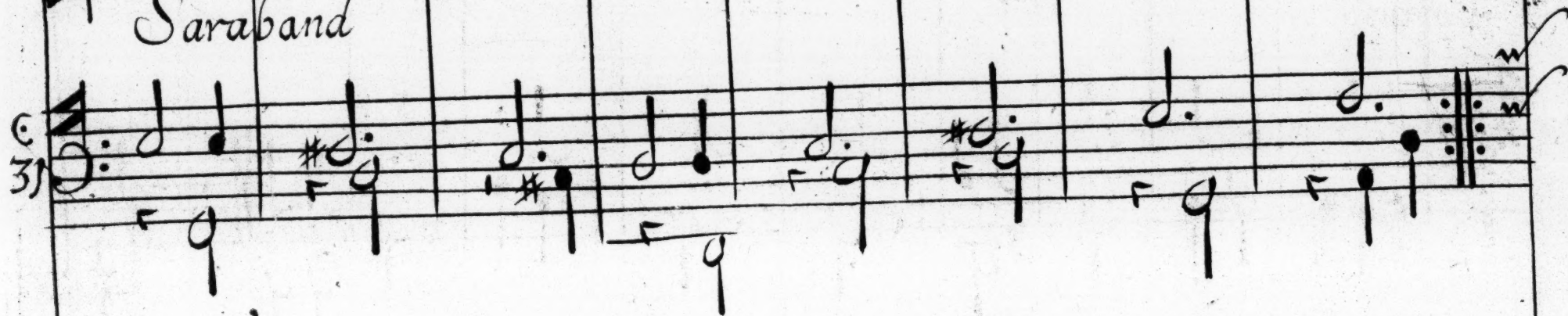
A handwritten musical score for a piece titled "Corant" on virginals. The score is written on four systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as minims, crotchets, and quavers, along with accidentals (sharps and naturals). The piece concludes with a double bar line and a repeat sign. The word "Corant" is written in a cursive hand below the first system. The page is numbered "4" in the top left corner, and the letter "A" with a subscript "c" is in the bottom right corner.

Lessons for the Virginals.

5



Saraband



Lessons for the Virginals.

6

31

A Jegg

31

Mr Ben: Sandley.

Lessons for the Virginals.

An Ayre

The musical score is written on four systems of two staves each. The first system is a single melodic line in treble clef. The second system is a two-part setting with a treble and bass staff. The third system is a single melodic line in treble clef. The fourth system is a two-part setting with a treble and bass staff. The music is written in a historical style with various note values, rests, and accidentals.

8

C.
3/4

Corant

C.
3/4

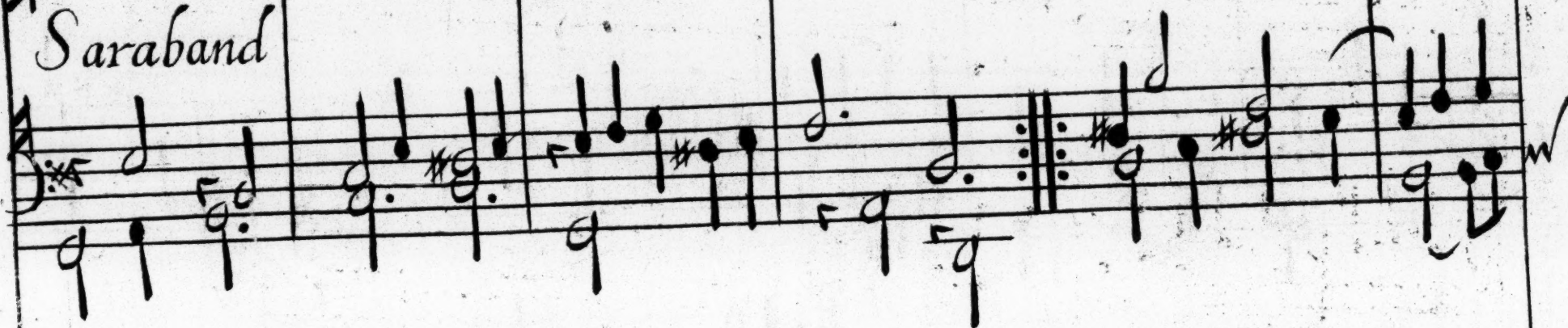
This is a handwritten musical score for a piece titled "Corant". The score is written on four staves. The first staff begins with a treble clef, a common time signature (C), and a 3/4 time signature. The music is written in a key with one sharp (F#). The notation includes various note values, rests, and bar lines. The second staff continues the melody and includes some lower notes. The third and fourth staves provide a bass line, with the fourth staff ending in a double bar line and a repeat sign. The handwriting is in a historical style, and the paper shows signs of age.

9

Lessons for the Virginals.



Saraband

M^r. W^m. Laves

Lessons for the Virginals.

10



Selenger's Round.



B

Lessons for the Virginals.

11

C

31

Scottish March.

C

31



Lessons for the Virginals.

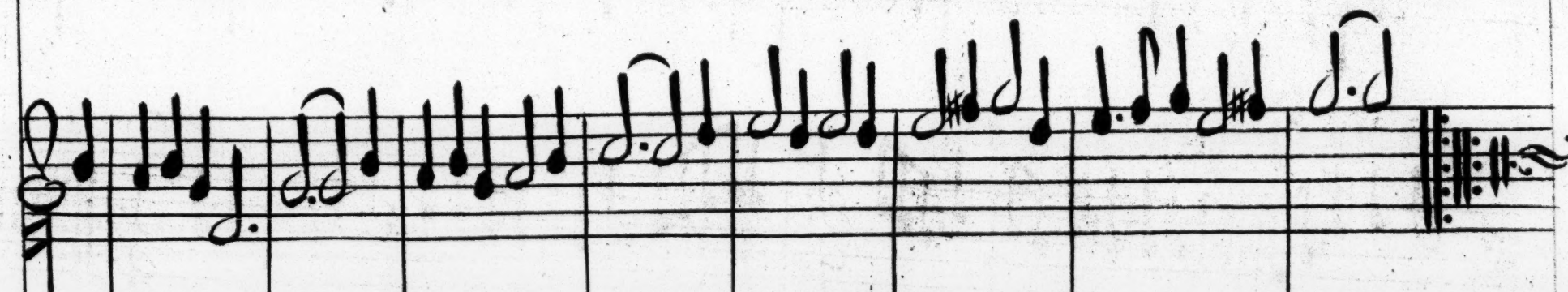
12

C
3j



Freemans Delight.

C
3j



B 2

Lessons for the Virginals.

13

Handwritten musical score for virginals, page 13. The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of the 16th or 17th century, with many sixteenth and thirty-second notes. The piece is titled "Allmaime." and ends with a double bar line and a decorative flourish.

14

6
31

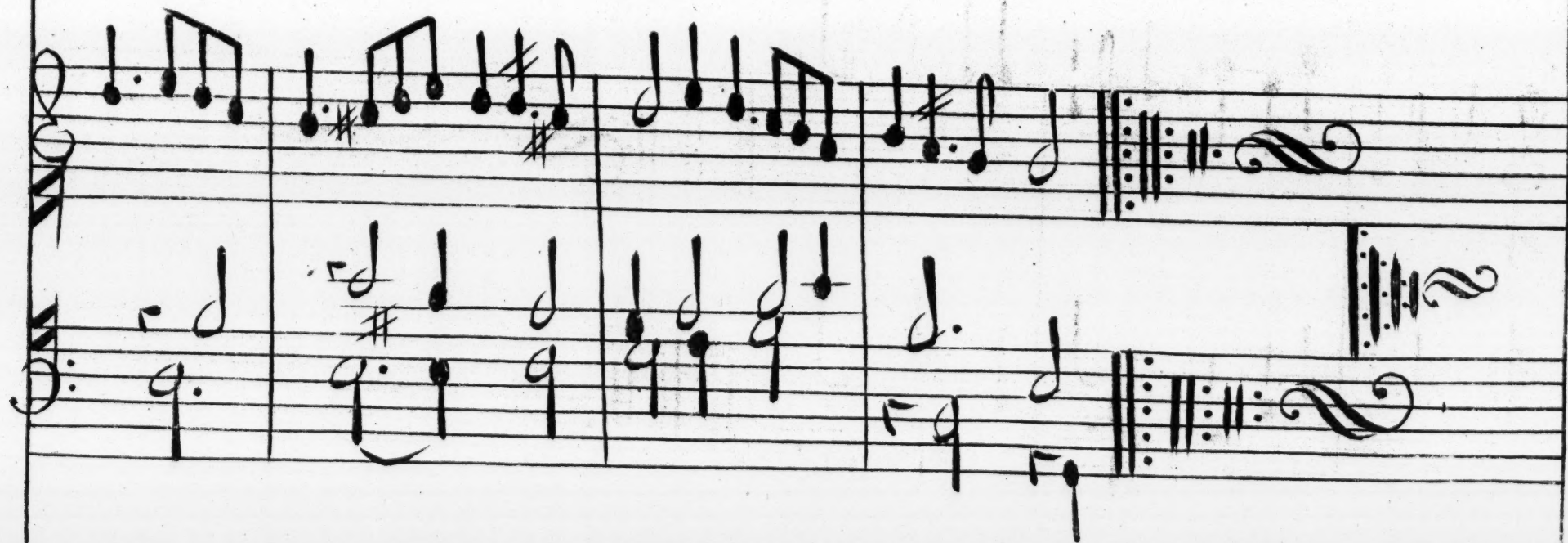
6
31

Lessons for the Virginals.

14



Coranto

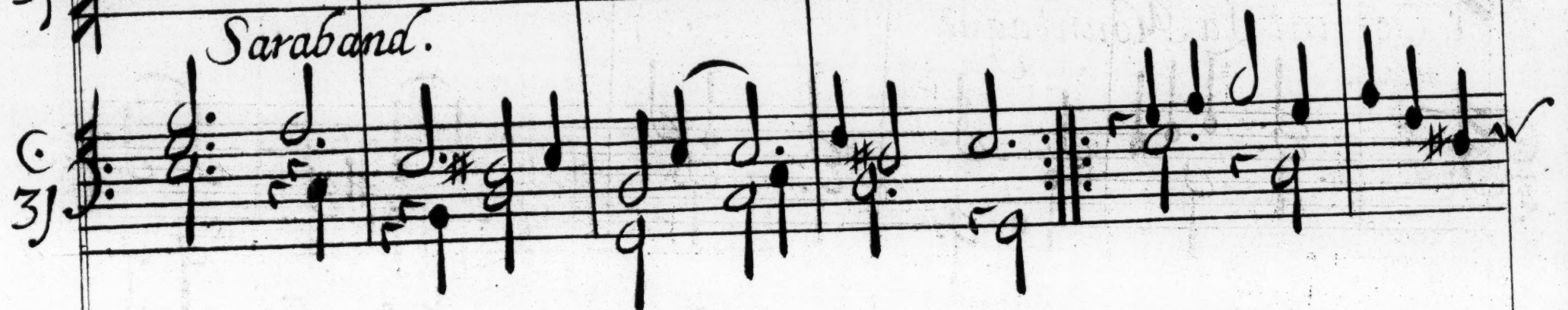


Lessons for the Virginals.

15



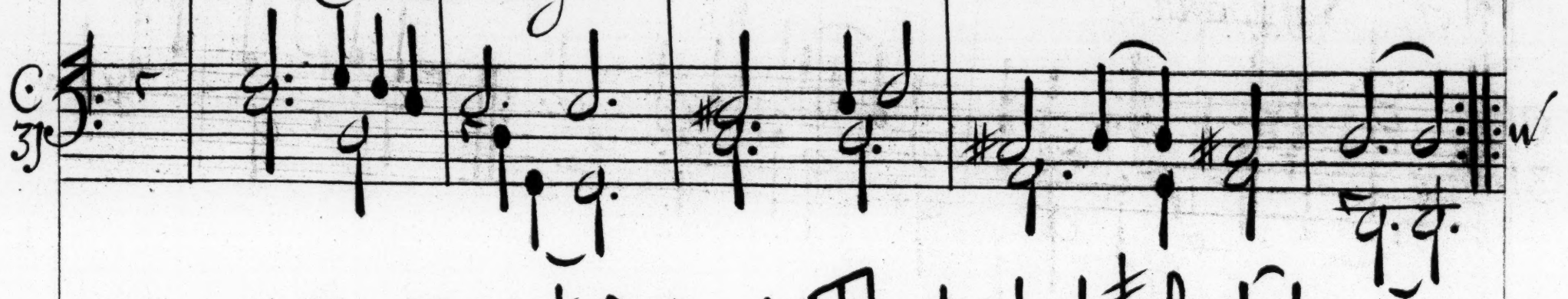
Saraband.



16 Lessons for the Virginals.

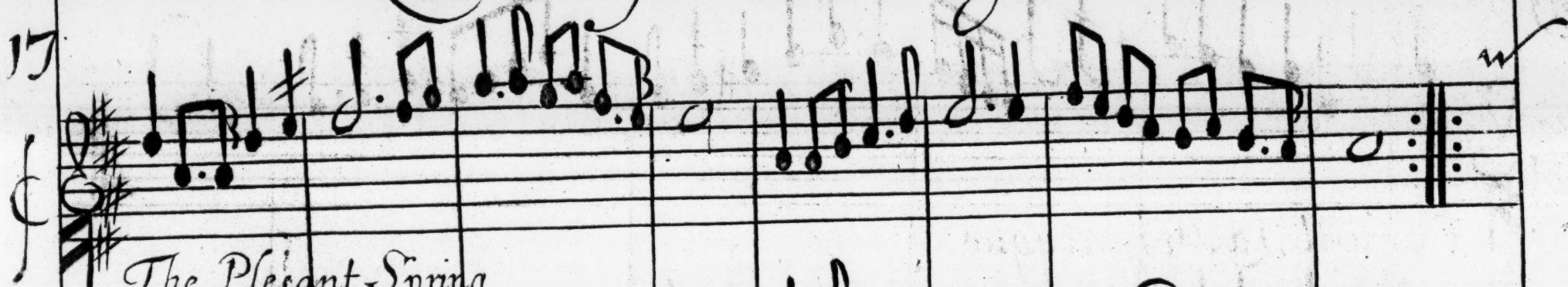


Corant La Montagne

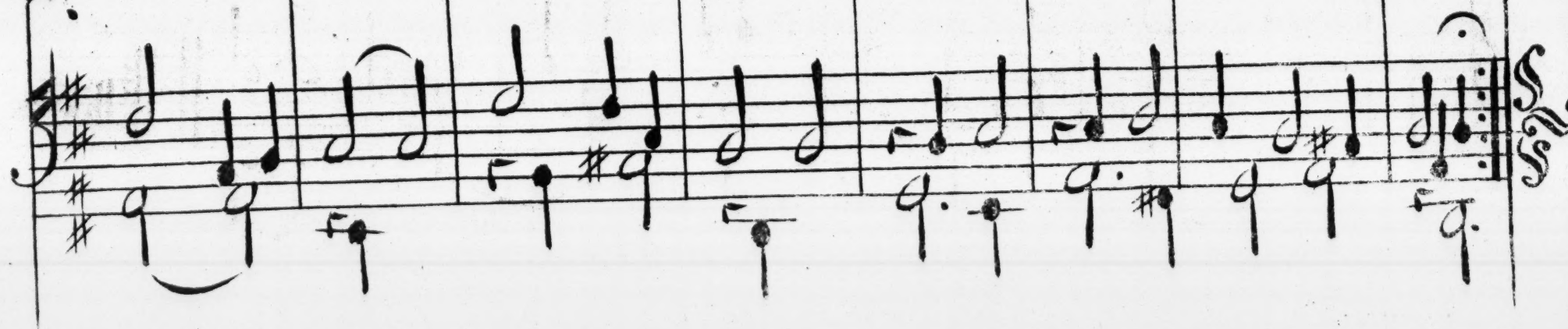
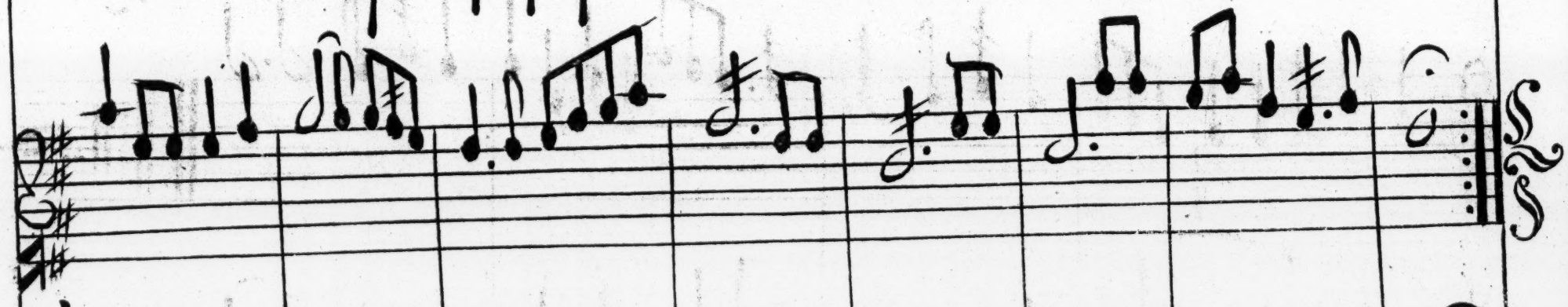
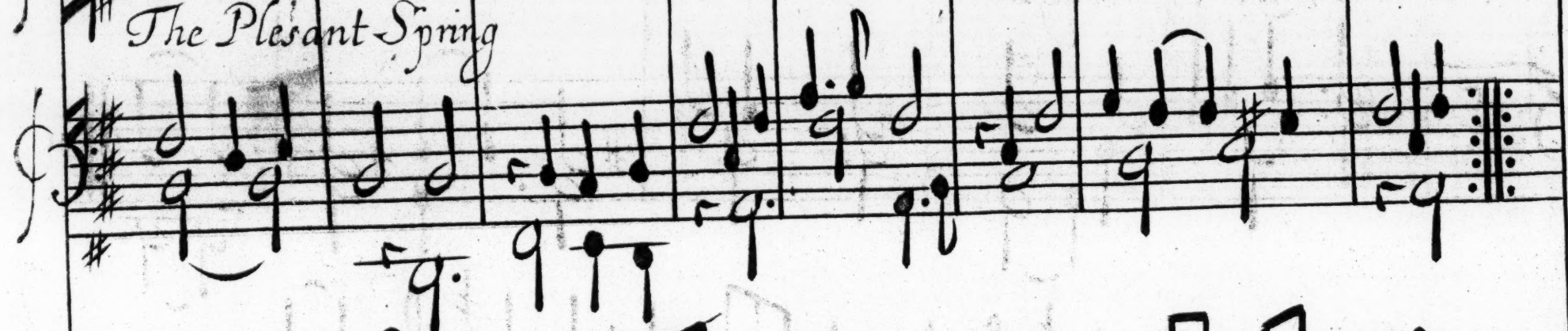


Lessons for the Virginals

17



The Pleasant Spring



Lessons for the Virginals.

Saraband

This is a handwritten musical score for a piece titled "Saraband" on virginals. The score is written on four staves, organized into two systems of two staves each. The key signature is D major, indicated by two sharps (F# and C#) at the beginning of each staff. The time signature is not explicitly written but is implied to be 3/4 by the notation. The first system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff contains a bass line primarily composed of quarter notes. The second system also consists of two staves, continuing the melodic and bass lines. The notation is clear and legible, with some decorative flourishes at the end of the piece. A small 'c' is written at the bottom right of the page.

Lessons for the Virginals.

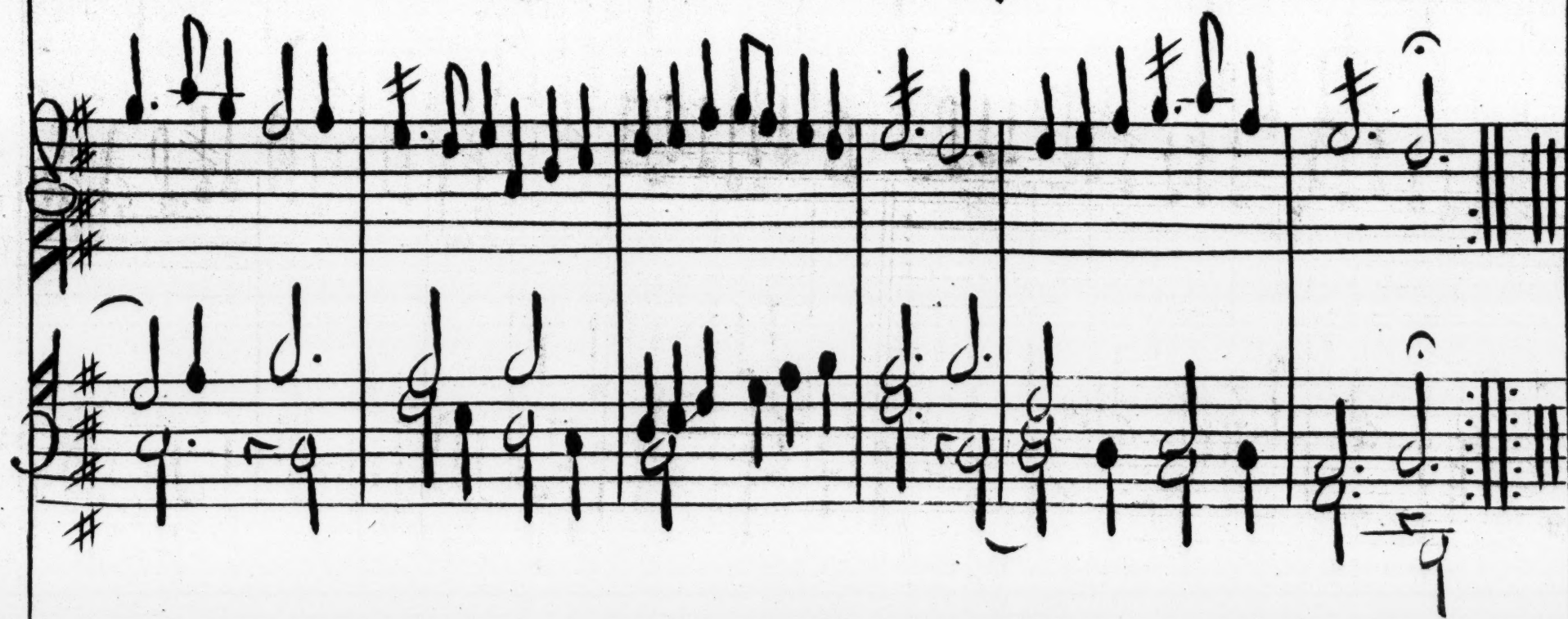
23

31 *Saraband.*

This is a handwritten musical score for a piece titled "Saraband." The score is written on four staves, organized into two systems of two staves each. The top system consists of a treble clef staff and a bass clef staff, both with a key signature of one sharp (F#). The bottom system also consists of a treble clef staff and a bass clef staff, with the same key signature. The music is written in a style characteristic of 17th-century manuscript notation. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The piece concludes with a double bar line and a decorative flourish on the right side of the page. The notation includes various note values, rests, and accidentals, with some measures featuring repeat signs.



The Kings Delight.



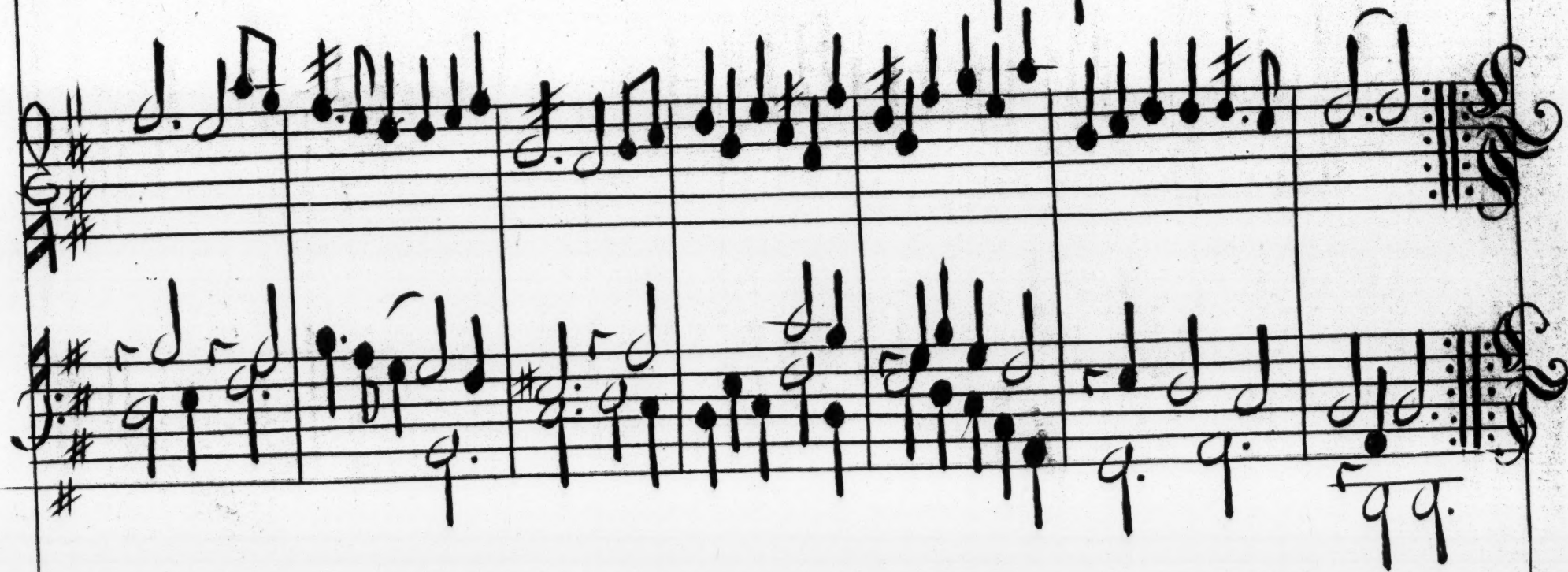
Lessons for the Virginals.

21

C.
31

The Grange

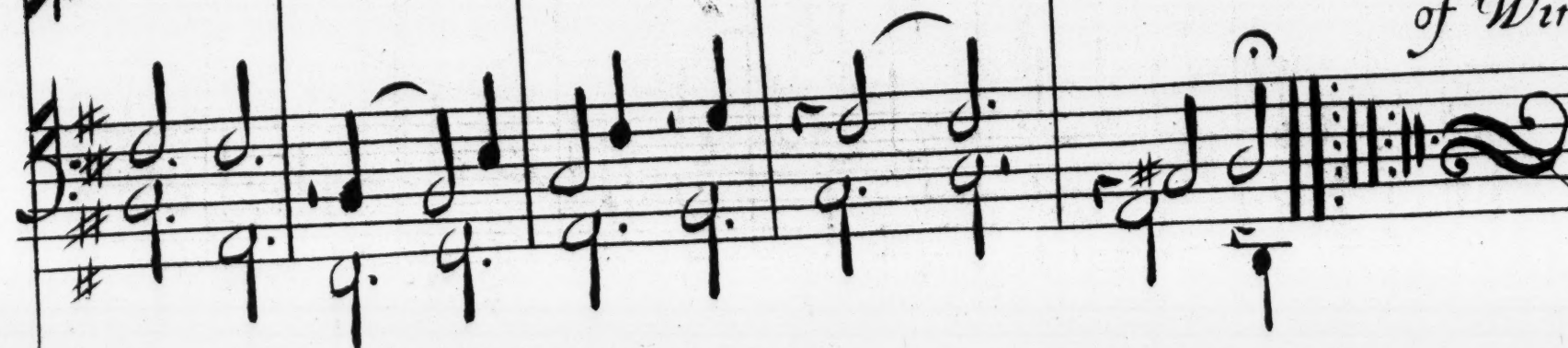
C.
31



Handwritten musical score for the piece "Duke of York's march". The score is written on four staves, organized into two systems of two staves each. The key signature is D major (two sharps: F# and C#). The time signature is 3/4, indicated by a '3' over a 'q' (quarter note) at the beginning of the first staff and at the end of the fourth staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The piece concludes with a double bar line and repeat signs on the fourth staff. The handwriting is in a cursive style typical of 17th or 18th-century manuscript notation.

Lessons for the Organ.

19



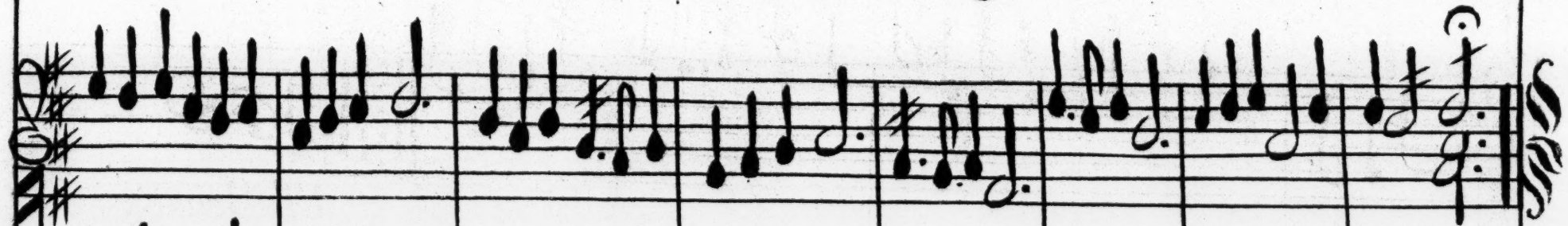
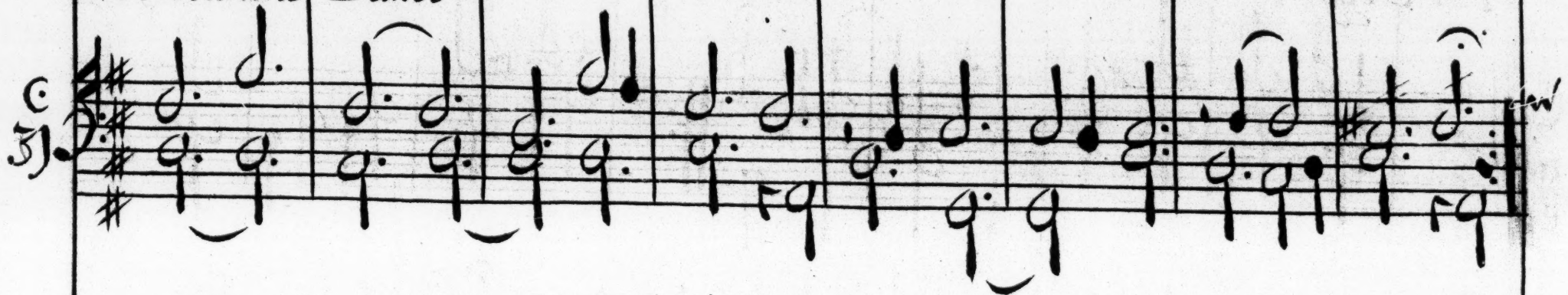
Mr Ben: Rogers
of Winsor.

Lessons for the Virginals.

20



A Countrie Dance



C2

25

Lessons for the Virginals.

31

Parthenia

The musical score is written on four staves in two systems. The first system contains the first two staves, and the second system contains the last two staves. The music is in G major (one sharp) and common time. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The piece concludes with a double bar line and a decorative flourish on the final staff.

Lessons for the Virginals.

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests, with a final measure ending in a fermata.

Coranto La Mounser

Handwritten musical notation for the second system, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests, with a final measure ending in a fermata.

Handwritten musical notation for the third system, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests, with a final measure ending in a fermata.

Handwritten musical notation for the fourth system, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests, with a final measure ending in a fermata.

D

Lessons for the Virginals.

27

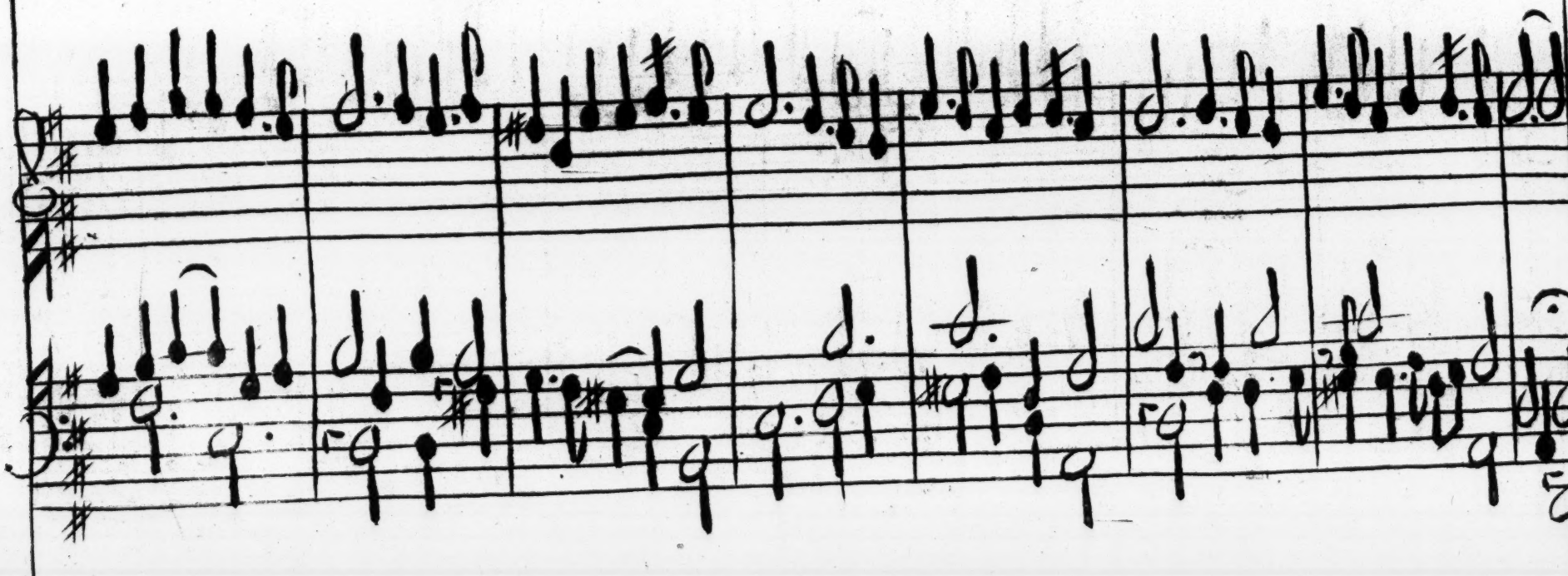
C

31

Coranto La Chabott

C

31



28

Lessons for the Virginals

Jacobella

Lessons for the Virginals.

29

Italian Rant



Lessons for the Virginals.

Bow Bells

This handwritten musical score, titled "Lessons for the Virginals" and numbered "30", is for a piece called "Bow Bells". It consists of four staves of music. The first two staves are in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. The third and fourth staves are in bass clef with a key signature of one sharp. The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music is written in a historical style, featuring various note values, rests, and bar lines. The piece concludes with a double bar line and a repeat sign on the fourth staff.

Lessons for the Virginals.

31

Gerard's Mistress

Lessons for the Virginals.

First Samband

The musical score is written on five staves. The first staff is a treble clef with a C-clef and a 3/4 time signature. It contains a melody with many beamed eighth and sixteenth notes, and some accidentals (sharps). The second staff is a bass clef with a C-clef and a 3/4 time signature, containing a bass line with mostly quarter and eighth notes. The third staff is a treble clef with a C-clef and a 3/4 time signature, containing a melody with beamed eighth and sixteenth notes. The fourth and fifth staves are bass clefs with C-clefs and 3/4 time signatures, containing bass lines with quarter and eighth notes. The score ends with a double bar line and a decorative flourish on the fourth staff.

Lessons for the Virginal

33

C

3)

Second Saraband

C

3)

Handwritten musical score for the Second Saraband, measures 33-34. The score is written on two staves, treble and bass clef, in common time (C). The key signature is one sharp (F#). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps). The piece concludes with a double bar line and repeat signs.

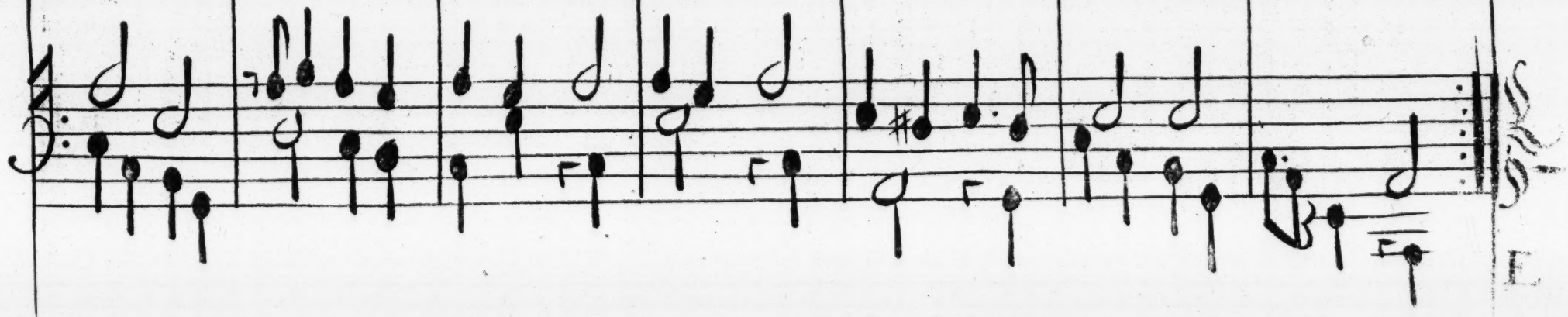
34

C

C

Lessons for the Virginals

34



Lessons for the Virginals.

35

The Lord Monck's March



Lessons for the Virginals.

36

31

Montrosser March

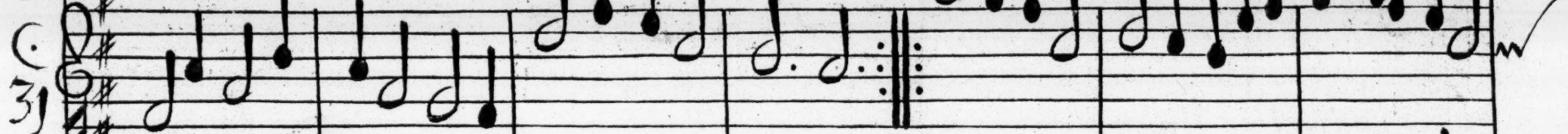
31

The musical score is written on five staves. The first staff contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes, with some beamed groups. The second staff contains a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes, with some beamed groups. The third staff contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes, with some beamed groups. The fourth staff contains a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes, with some beamed groups. The fifth staff contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of eighth and sixteenth notes, with some beamed groups. The score concludes with a double bar line and a fermata on the fifth staff.

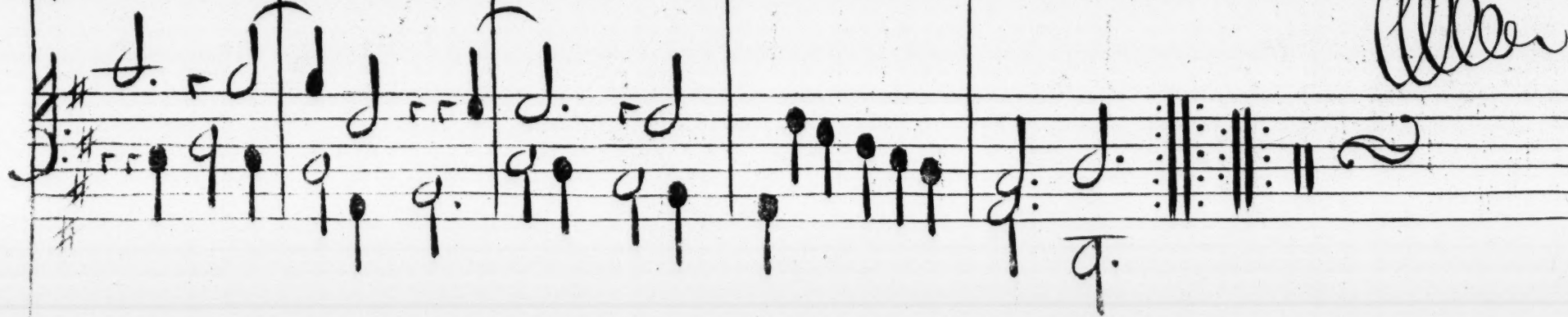
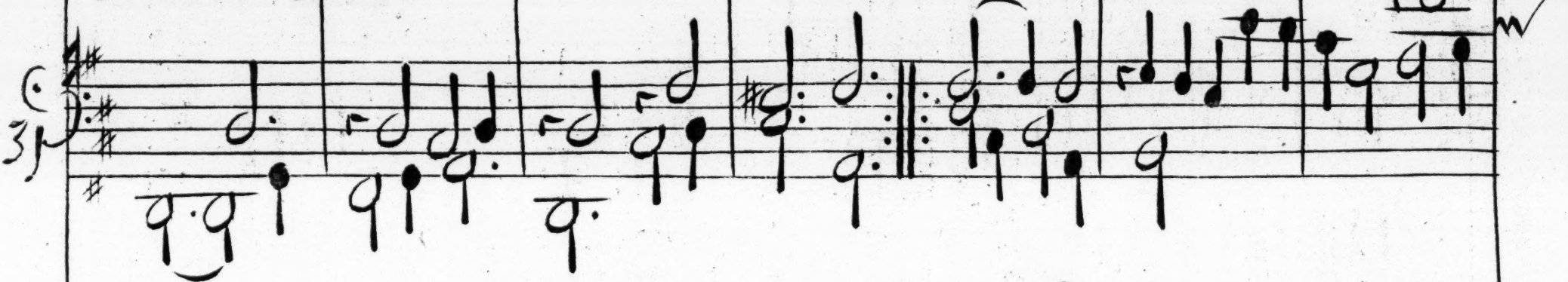
E 2

Lessons for the Virginal.

37



Hunsdon House



Lessons for the Virginals.

38

31

The Simerons Dance

31

By M^r Locke

39

Lessons for the Virginals.

An Antick Dance

A handwritten musical score for a piece titled "An Antick Dance" on virginals. The score is written on four staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various note values, rests, and repeat signs. The piece concludes with a double bar line and a repeat sign. The signature "Bym. Locke" is written in the bottom right corner, followed by a decorative flourish.

Lessons for the Virginals.

40



The Highlanders March.



Lessons for the Virginals.

41



Lady Sande's Delight



Lessons for the Virginals

42

The first system of music consists of two staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, with a repeat sign at the end. The bottom staff is in bass clef and contains a series of quarter and eighth notes, also with a repeat sign at the end. The word "Ayre." is written in cursive below the first staff.

The second system of music consists of two staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, ending with a double bar line and a repeat sign. The bottom staff is in bass clef and contains a series of quarter and eighth notes, also ending with a double bar line and a repeat sign. The signature "M^r. Ben: Rogers. B.M." is written in cursive to the right of the bottom staff.

F

Lessons for the Virginalles.

43

C

31

Coranto

C

31

This block contains the handwritten musical notation for a Coranto. It consists of two systems of staves. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter note on G4, followed by eighth notes A4-B4, quarter notes C5-B4, and a half note A4. The bass staff provides a simple accompaniment with quarter notes G3, A3, B3, and C4. The second system continues the melody in the treble staff, featuring more complex rhythmic patterns including sixteenth and thirty-second notes. The bass staff continues with a similar accompaniment pattern. The piece concludes with a double bar line and a repeat sign in both staves.

Lessons for the Virginals.

44

C

31

The Mitter Rant

C

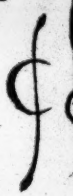
31



F 2

Lessons the Virginals

45



Golden Grove



Mr. Lawes

Lessons for the Virginals.

46

C

31

Coranto.

C

31

M^r W^m Larver.

Lessons for the Virginals.

47

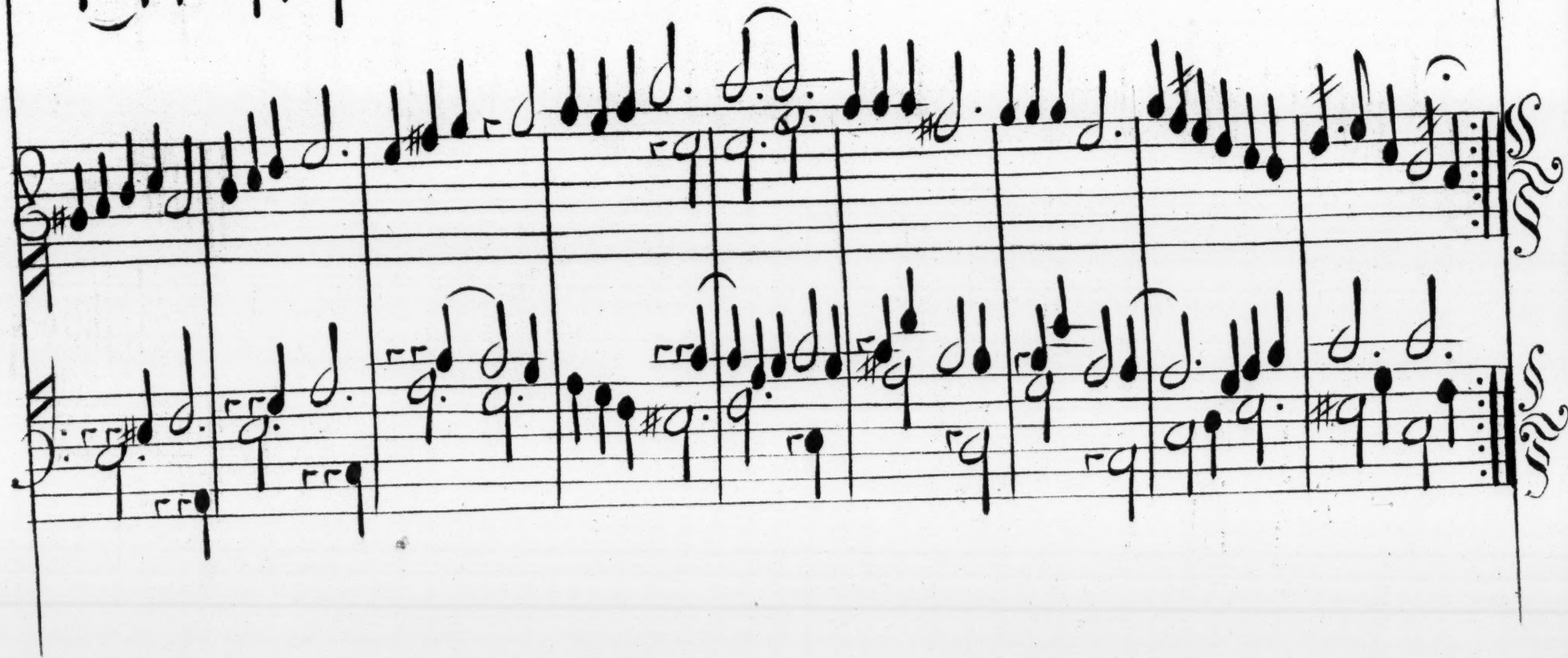
C

31

Saraband

C

31



Lessons for the Virginals.

48

The musical score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is labeled 'Symphony' and continues the melodic line. The third and fourth staves provide a harmonic accompaniment, with the fourth staff ending in a decorative flourish. The notation includes various note values, rests, and accidentals, characteristic of early modern manuscript notation.

Lessons for the Virginals

49

C

31

Saraband

C

31

Handwritten musical notation for a Saraband, consisting of two systems of staves. The notation includes various musical symbols such as notes, rests, and clefs. The piece concludes with a large, ornate flourish. The signature "m^r w.^m Lawes." is written in the right margin, and the word "Finis." is written at the bottom right.

Lessons for the Virginals.

50

31

A Jigg

31

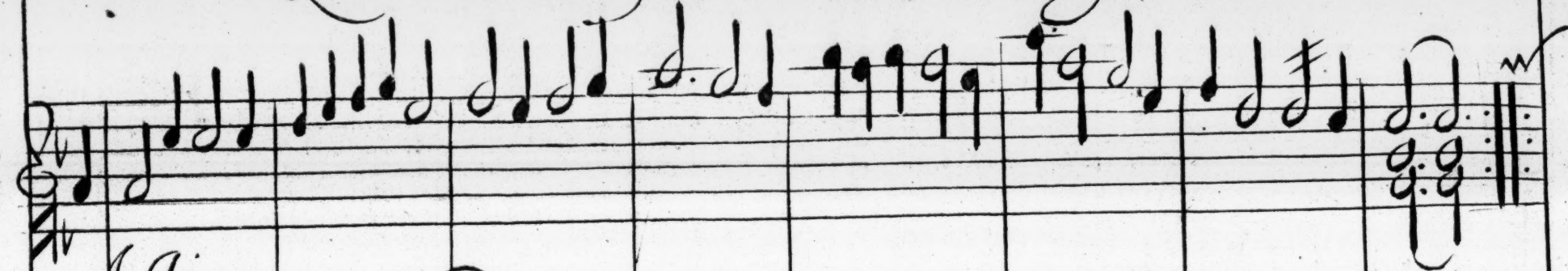
This block contains the handwritten musical notation for the piece 'A Jigg'. It is written on four staves. The first two staves form the first system, and the last two staves form the second system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The piece concludes with a double bar line and a decorative flourish on the bottom staff. The manuscript is written in a clear, cursive hand typical of 17th-century musical notation.

Lessons for the Virginals.

57

C

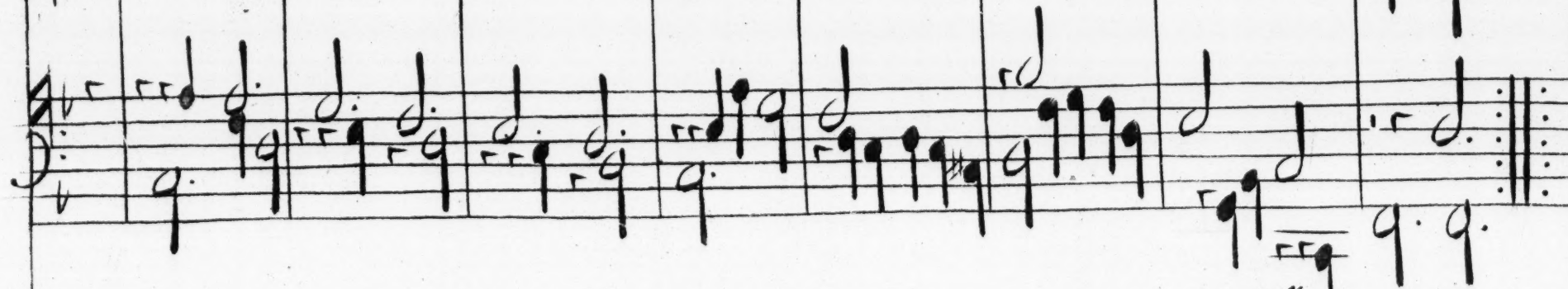
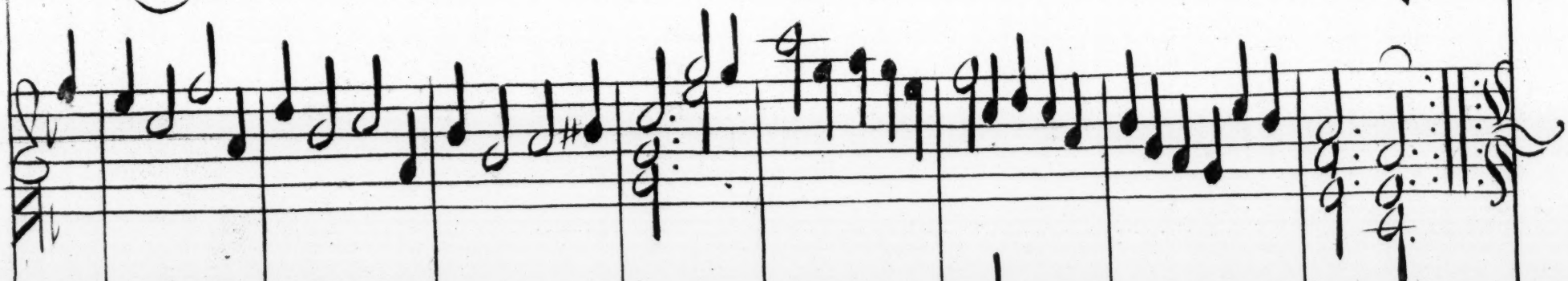
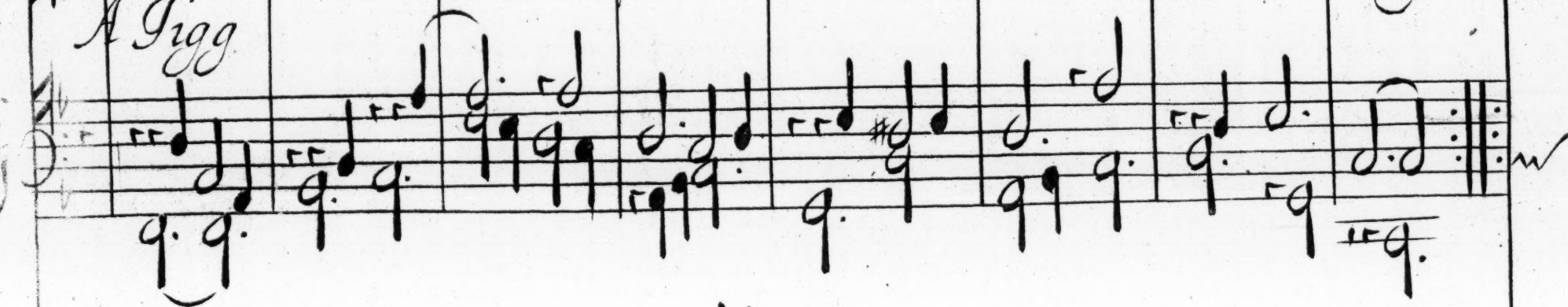
31



A Jigg

C

31



By *Mr John Mosse*

52

Lessons for the Virginalles.

31

Apes Dance

This is a handwritten musical score for a piece titled "Apes Dance" on a virginal. The score is written on four staves. The first staff is a single melodic line in C-clef (soprano) with a common time signature (C). It begins with a treble clef and a common time signature. The second staff is a lute-style accompaniment in C-clef (alto) with a common time signature. The third staff is a single melodic line in C-clef (soprano) with a common time signature. The fourth staff is a lute-style accompaniment in C-clef (alto) with a common time signature. The music is written in a style typical of 17th-century manuscript notation, with many beamed sixteenth and thirty-second notes. The piece concludes with a double bar line and a repeat sign. The bottom right of the page is marked "G 2".

Lessons for the Virginals.

54

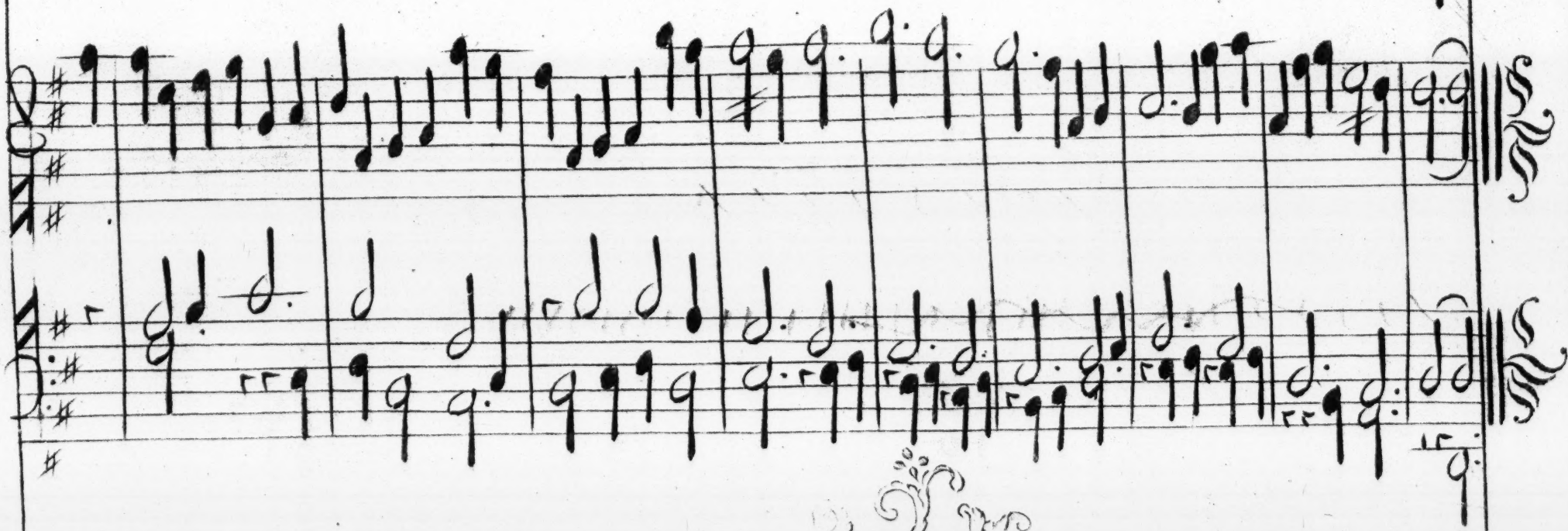
C

31

The Bondmaid's Dance

C

31



56

Lessons for the Virginals

56

Princesse Royall



H

Lessons for the Virginals

57

The Queens Ma-ke-

Lessons for the Virginals

58

Sarabrand

This handwritten musical score is for a piece titled "Lessons for the Virginals". The page is numbered "58" in the top left corner. The title is written in a large, elegant cursive script at the top center. Below the title, the piece is identified as "Sarabrand" in a smaller cursive hand. The music is written on four staves, organized into two systems of two staves each. The first system (top two staves) begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on the upper staff, while the lower staff contains a bass line with a 3/4 time signature. The second system (bottom two staves) continues the piece, with the upper staff featuring a more complex melodic line with many beamed notes, and the lower staff providing a steady bass accompaniment. The notation includes various musical symbols such as clefs, sharps, time signatures, and note values. The handwriting is clear and consistent throughout the page.

Lessons for the Virginals

59

Ayre By m^r A. Bryan

The musical score is written on two systems of two staves each. The first system is labeled '59' and 'Ayre By m^r A. Bryan'. The music is written in a historical style with various note values, rests, and accidentals. The second system continues the piece. The manuscript is on aged paper with some staining and a large '6' visible on the right edge of the page.

Lessons for the Virginalls

60



3| Corant By Mr Albertus Brycan



H 3

61 Lessons for the Virginals



Sara. band by m^r Bryan

62



Ayre by m^r Bryan

Lessons for the Virginalles

63

Saraband by Mr Bryan

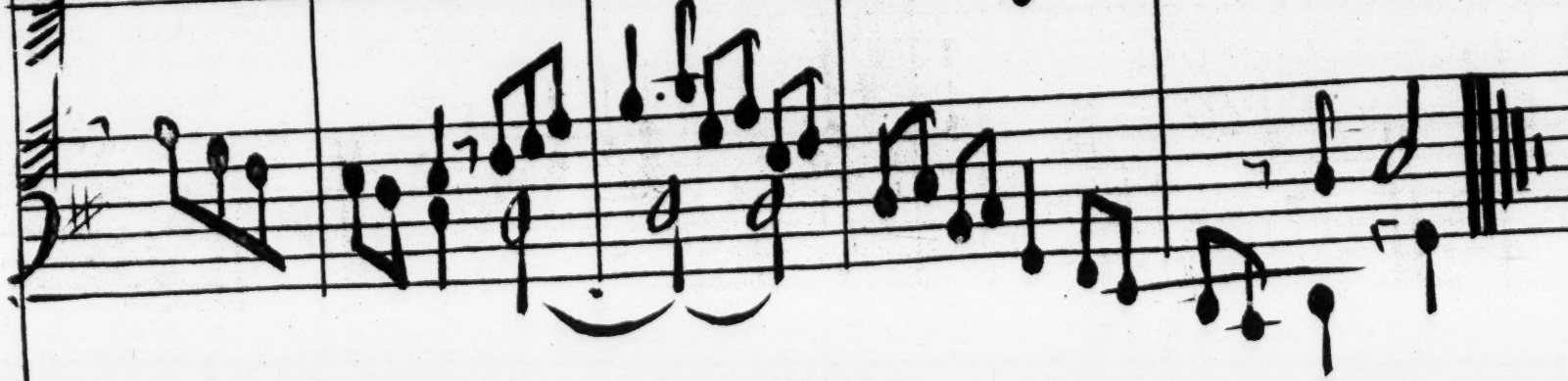
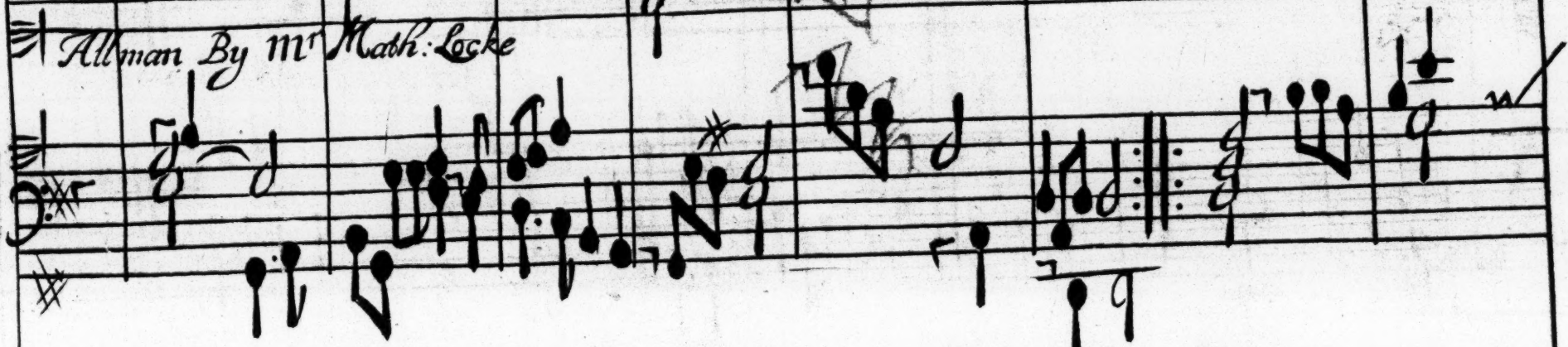


Lessons for the Virginals

64



Allman By m^r Math: Locke



65

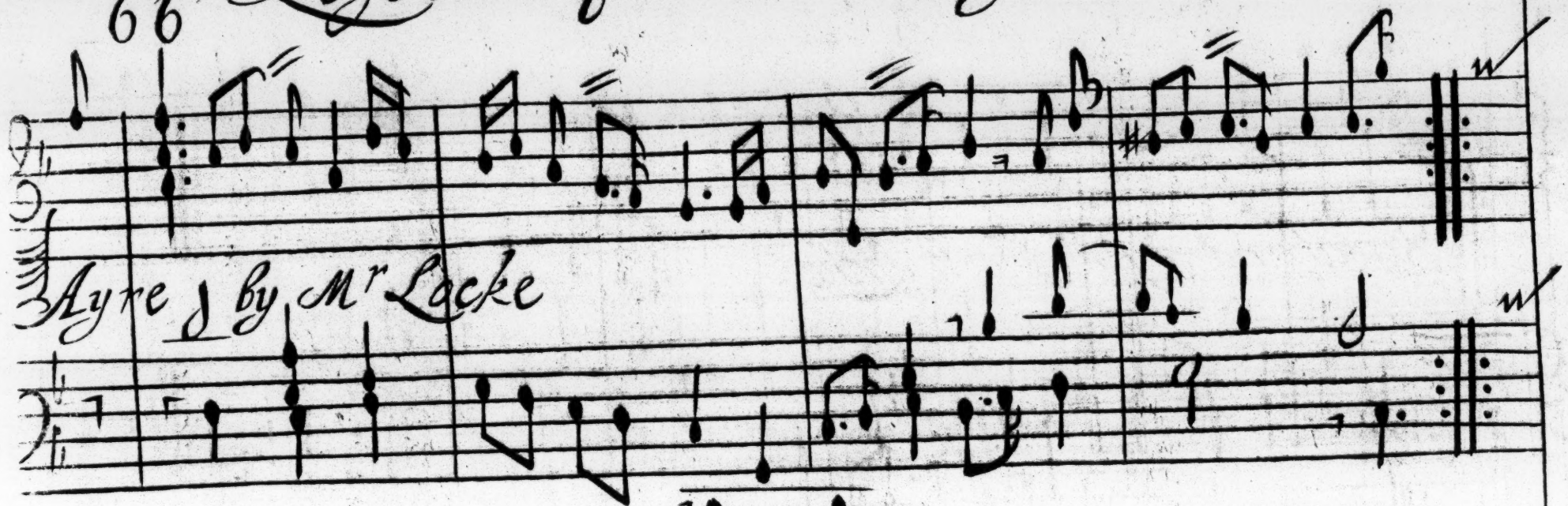
Lessons for the Virginals

31

Saraband by M^r Math Locke

66 Lessons for the Virginals

Ayre by Mr Locke

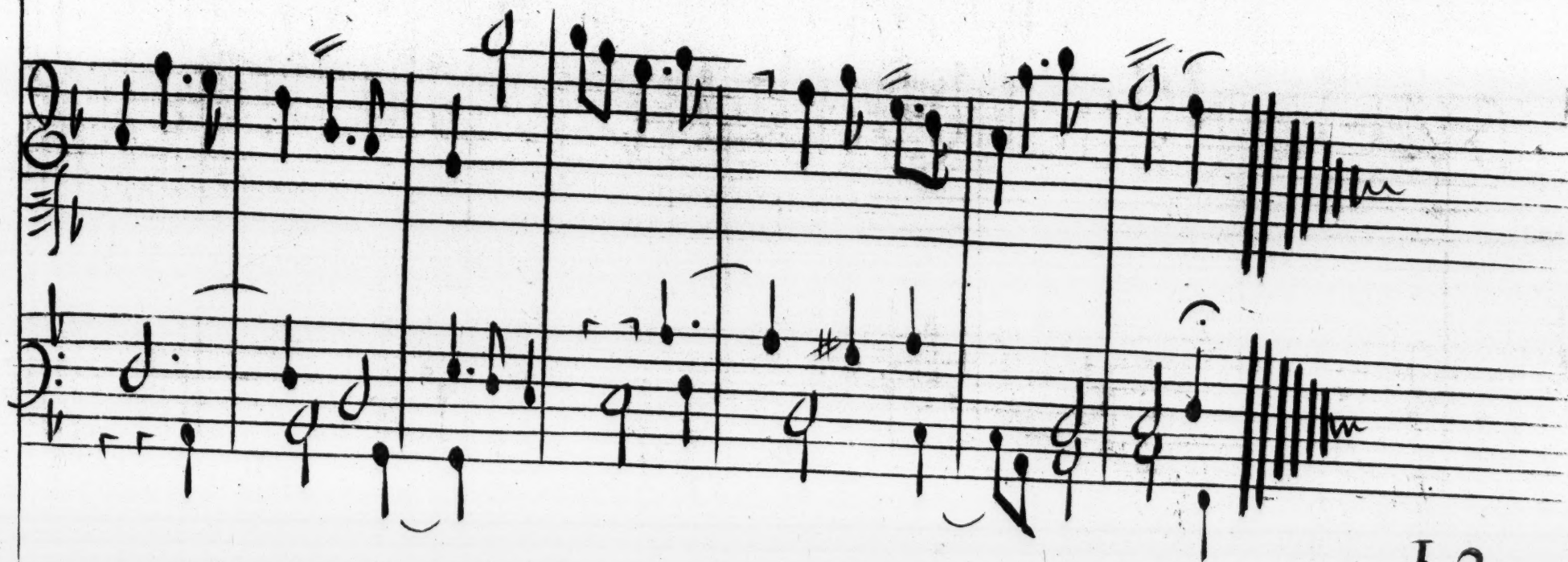


67.

Lessons for the Virginals



Saraband by Mr Locke



68 Lessons for the Virginals

Ayre by M^r Math Locke



69 Lessons for the Virginals

31

Saraband by M^r Locke

Lessons for the Virginals

70

Handwritten musical notation for the first system of the piece. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style characteristic of 17th-century manuscript notation, featuring many beamed sixteenth and thirty-second notes. A key signature of one sharp (F#) is indicated at the beginning of the upper staff. The system concludes with a double bar line and a repeat sign.

An Ayre by M^r J. Pratt called Corke

Handwritten musical notation for the second system of the piece. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system, maintaining the same notation style and key signature. The system concludes with a double bar line and a repeat sign.

71

Lessons for the Virginals

Handwritten musical score for two staves, titled "Lessons for the Virginals". The score is written in a historical style, featuring a treble and bass clef on the left. The first staff is labeled "Saraband to Corke" and the second staff is labeled "Saraband to Corke". The music is written in a 3/4 time signature, indicated by the "3" and a vertical line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The piece concludes with a double bar line and a final cadence.

Saraband to Corke

Saraband to Corke

72 Lessons for the Virginals

Saraland Royall



73

The Runing Boore



Finnis

Lessons for the Virginals

74

The new Minnet

A handwritten musical score for a piece titled "The new Minnet". The score is written on a four-staff system, with two staves for the upper part and two for the lower part. The upper part begins with a treble clef and a key signature of one sharp (F#), while the lower part begins with a bass clef and a key signature of one sharp (F#). The time signature is 3/4. The music is written in a cursive, handwritten style. The upper part features a series of eighth and sixteenth notes, with some accidentals (sharps and naturals). The lower part features a series of eighth and sixteenth notes, with some accidentals (sharps and naturals). The piece concludes with a double bar line and a final cadence. The page is numbered "74" in the top left corner. The title "The new Minnet" is written in a cursive hand above the first staff. The signature "K2" is written in the bottom right corner.

Lessons for the Virginals

75

Digby Farnell



Lessons for the Virginals

76

Holis Farnell

The musical score is written on four staves in two systems. The first system consists of the first two staves, and the second system consists of the last two staves. The music is in G major (one sharp) and common time. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and a repeat sign on the right side of the fourth staff.

K₂

Lessons for the Virginals

77 A Symphony by M^r John Jackson



Finis



